should be no ornaments constructed or added on with no reason for their existence but caprice or a desire on the part of the upholsterer to give the customer as much wood as possible for his money.

All ornamentation in direct imitation of nature, such as elaborate carvings of bunches of fruits, birds, or flowers, Mr. Jones thinks, should be avoided, because, as in paper-hangings, they place these objects in unseemly positions; and, moreover, direct imitation of nature in a material not her own, can never give lasting satisfaction. A bunch of fruit or the feathers of a bird carved in wood on a piece of furniture may attract for an instant from the sense of difficulty vanquished, but can give no permanent pleasure, such as we derive from an idealized representation.

Light woods will admit of more carving than dark woods, which should be more simple, and depend more on general form and outline.

The same rule holds good with chimney-pieces. A chimney-piece in statuary marble admits of a much higher amount of ornamentation than chimney-pieces in dark or strongly veined marbles.

As to curtains, it is a general custom to make the curtains the same colour as the covering of the furniture, but this is not necessary, and it may sometimes be advisable not to do so, viz. when the amount of colour produced by the curtains and furniture together would give too much of that particular colour. As a general rule the covering of the furniture should be of a darker tone than the curtains,—this because the curtains are seen against the light,—and have the colour still further deepened by shade in the folds, whilst the furniture receives the light more directly, and would consequently be too prominent.

When the walls are rich and elaborate in pattern the curtains should be more simple: when the walls are quiet and retiring the curtains may be more rich.

The patterns of curtains should be such as will not suffer by being folded, and at the same time will look well when drawn: all shaded patterns, or patterns with strongly marked horizontal lines, are therefore inconsistent, as are also groups of natural flowers, which must be broken by the folds.

Diaper patterns, on the principle of the Chinese silks, are safest, or plain colours of velvets, which hang in large and rich folds.

With the lecturer's utter condemnation of floral patterns, whether on walls, hangings, or furniture, we are unable wholly to agree. We do not recognise so strongly as he does "the inconsistency of sitting on (the representations of) nosegays and inoffensive puppy dogs," however disinclined we may be to scrunch the realities. Floral patterns have been grossly abused, but we cannot afford to deny them to the hand of taste and knowledge for proper application.

On entering a man's house a visitor should be impressed with the station, and in some measure with the taste and character, of the occupant. A mean or neglected hall will impress a visitor more unfavourably if the rest of the house is grand and luxurious. The interest should be in a regularly ascending scale from the hall to the study, from the study to the dining-room, and from this to the drawing-room. Never make all your show, like Richardson's at the fair, on the outside.

These transitions, like all changes of form or of colour, must be gradual—there must be no sudden jumps.

Halls and staircases, as we have said, should be cool and refreshing, and with no simulated grandeur in the shamming of costly marbles, which the whole fortune of the occupant would not purchase. The dining-room should be so arranged as not to appear too hot in summer, nor too cold in winter; but as our winters unfortunately are longer than the summers, it is safer to lean to the warm side.

To his injunction "never convert your dining-rooms into picture-galleries, but if you are rich enough build one for the purpose," we demur. Those who are not rich enough to build a gallery must not deny themselves the advantage of contemplating works of art.

The walls should be quiet and subdued. The ceilings of dining-rooms may be more elaborately decorated than any other portion of the room, as your guests will at table have more convenience for examining them.

The study should be what its name implies, but as it is the master's own room, we may leave him to do what he likes with it, and only hope he will not make it a *growlery*.

The decoration of drawing-rooms admits of such infinite variety, that it is difficult to do more than give some general rules for producing a harmonious effect.

The general tone to be given to the room depends largely on the fortune of the occupier, the quantity of light, and the aspect. It may either be given by the walls, or curtains and furniture.

Whenever colour is used in masses, it must be broken either in shade or in light. You may have large masses of pale blue, because the white in the blue helps to give repose to the eye: so you may have large masses of purple red, as shade here gives the same repose; but pure blue or pure red must be used in very small quantities.

The recognition of the law that three parts of yellow will neutralise five parts of red and eight parts of blue, will be of essential value in bringing the whole together. The walls of drawing-rooms, whether hung with satin or with paper, should be flat. Elaborate panel papers, such as are now the fashion, should be avoided from their violation of this rule.

Painted walls, unless painted by a Raphael, which they never are, rarely can be so arranged as to afford permanent pleasure. We think it best to adopt plain elegant diapers formed in panels if the arrangement of the room permits it, with margins of plain colour in paint separated by gold mouldings. The ceilings and cornices may be elaborately ornamented, allowing always blue and white, or *pale blue*, largely to *predominate*.

Of carpets, the modest Kidderminster rarely goes wrong, because it cannot: it has to deal with but two colours, and consequently much mischief is beyond its reach. The Brussels carpet, which deals with five colours, is more mischievous. The tapestry carpets, where the colours are still more numerous, is vicious in the extreme; whilst the recent invention of printed carpets, with no bounds to its ambition, has become positively criminal.

We cannot, however, give more space to the subject now, interesting and important as it is, and ably as it was treated, further than to say that what we want is, that every man, and woman too, should have the eye so educated that they may see correctly, and the mind so informed that they may distinguish good from bad. An ignorant public fill the manufacturer's stores with bad designs, and these in their turn serve to keep the rising generation in the same state of error and confusion.

ARCHITECTURE CONSIDERED AS EVIDENCE OF SOCIETY.

How frequently do we hear the assertion made that the architecture of the present age is deficient in style, is wanting in character; that it possesses no general or peculiar principle whereby to characterise it in after times. But is this assertion true? Does it arise from thoughtful conviction, from well-directed contemplation, or is it merely the remark of individuals unpossessed of either observation, perception, or reflection?

The subjoined observations may perhaps tend to show what degree of credibility may be attached to the assertion, and whether its basis is firm or unsound; for how often do we find a subject which on analysation presents only a mass of rottenness and falsehood, covered with the veil of apparent truth; how often is a deep-laid scheme of villany and depravity sealed with the external impress of candour only the more easily to deceive its victim, the more fatally and surely to hurl him to destruction; in short, as the great bard of humanity has it—

"There is no art
To read the mind's construction in the face."

Nor should we be prepared to admit a seeming truth upon so slight an authority or without a due and careful examination. We, therefore, propose, in order to put the question in its broadest light, and the more fully to investigate it, to subdivide the history of architecture into a series of types or ages, giving, as far as we are capable, a slight sketch of each individual type as connected with the social and moral attributes and condition of its epoch, and to endeavour to trace thereby the advance of each successive period, begging indulgence at the same time for the unavoidable generalisation which the nature of the subject and want of space alike demand.

In the primitive ages of architecture, when the increasing intelligence of man had implanted in him the desire to advance his condition, and to extend the sphere of his comforts; when his intellectual development, rude, but true to the nature of its gift, and in accordance with the view of its Divine Giver, progressive and onwards in its tendency, urged him to seek some habitation more secure and suitable to his condition than the imperfect shelter which the gloomy recesses of some rocky cavern, or the hollowed bosom of an aged tree could afford; the habitation he then constructed, composed probably of branches interlaced and besmeared with mud and clay to guard him more effectually from the inclemency of the weather, though rude to a degree, and perhaps little more comfortable than his primitive abode, was still in advance of that, a marked sign of extended intellect, and concomitant increasing desire, a progressive forward step, since it rendered him independent to a certain extent of locality, taught him to rely more on his own power and ingenuity, and less on accidental effects; rendered him less the creature of circumstances, and more their creator; taught him to make use of the noble though undeveloped faculties with which he had been gifted, and to make nature in some repects subservient to his requirements. In this homely branch-built, mud-bedaubed hut, constructed alike in the earlier ages of the world, as by untutored savages of wild and uncivilised regions of our own day, from the exercise and influence of similar conditions resulting in similar effects;—in this simple abode, the combined effect of primitive necessity and ingenuity, rearing its rude form in some lonely glen or on some dreary wild of the then thinly-populated earth, according as its locality offered advantages for the chase, the sole means of subsistence of a race of beings yet barely emerging from the depths of barbarism and

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